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THE AMERICAN ART STUDENT

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VOL. IV

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No. 6

PSYCHOLOGY OF POSTERS

F. L. NEUSCHAFER in the *S. Quarterly*

The successful commercial artist realizes the necessity for and applies a knowledge of psychology, especially as it relates to color and form, in the construction of a poster.

Nature's application of colors proves their necessity in advertising. The plumage of the bird enables it to recognize its own kind and the colors of the flowers distinguish them one from another. The insects are thereby directed, for it has been shown that the bee recognizes color and will light on an object of the same color as flowers in which it finds food. Without color, shape would be lost to the sense of sight and movement futile without its accompaniment.

Man has taken these ideas from nature and applies them for commercial use. His mind is the product of social life and the things about which he may think are—subjective (himself), objective (material things), and ejective (the contents of other minds). Ejective consciousness is especially involved in the mental processes of the artist when combating a state in other minds by influencing through the poster.

Travel and facilities for communication—conditions which tend to make circumstances more uniform—favor a broader range of ejective consciousness and here the poster is effective by its ability to appeal to many through wide distribution, influencing individuals of similar tastes and ideas by means of its individual sign, symbol or expression, which may be acted upon consciously or subconsciously. Poster advertising is suggestion and much of the time suggestion is more likely to be acted upon when not too direct.

As weather affects our spirits, so colors influence us according to their exciting or subduing equalities. A feeling of pleasure or discomfort toward an object to which the colors refer may be unconsciously produced or influenced by their physiological effect on certain parts of the eye. The influence of light is inspiring and is likened

to life, while to darkness there is a natural aversion. Harmony, balance and rhythm of color produce appreciation and pleasure, and the memory retains pleasant thoughts longer than those unpleasant.



EXAMPLE OF A WINDOW POSTER

Photographed For Newspaper Use

The senses seek enjoyment and pleasure in common with the bodily necessities and desires. One sensation or emotion suggests another—a beautifully colored poster suggests beauty in the article to which it refers, causing tendency of thoughts to lean favorably toward that object—the inviting picture of food stimulates the appetite—a change of color in dress draws fresh attention to a beautiful face through contrasts and a combination of colors now and then is more likely to satisfy the mind than a solid color all of the time. A word spoken is transmitted to the mind with the same degree of suggestion as the tone with which it came to the ear. A poster tells a story and its degree of softness or harshness to the sight or hearing, to which the suggestion is transmitted, depends on the degree of

pleasure produced by the formation and coloring. A circle is monotonous through repetition, a zig-zag shocks through abrupt changes of direction, while a curve permits rhythm of movement in the optic muscles.

Again viewing poster advertising as a phase of suggestion, we might consider the town crier the pioneer of our present day commercial advertising. His original purpose was to inform the people of government proclamations. To this was added news and commercial information in which he stated the quality of the wares of some enterprising merchant who recognized the value of this assistance. The crier may have later carried a sign and hence may be compared to our sandwich man of today whose voice would be of little avail in the vast crowds to which, through sight, he now appeals.

The use of the flag as a bond of union in action is very old. By its colors the fighting men were kept together above the clash of steel and the din of battle.

Commonly, where thoughts of an object arouse feeling, we tend to regard those feelings as qualities of the object. The word "beauty" is connected with the fine arts generally. Every day it is used in connection with anything arousing a feeling of pleasure. Beauty throughout nature is the interpretation of goodness. To employ beauty without reference to the object would be apt to detract from the purpose. The value of a poster is in its ability to sell the article it advertises and this quality is only enhanced by beauty when it is correctly applied.

From time to time other articles of interest to art students and illustrators, as well as poster artists (all related to commercial art), will appear in the AMERICAN ART STUDENT'S columns. Let the student beginner not become scared by our speaking of the spirituality of this, or the psychology of that. If you miss the meaning of a paragraph or two, look it up; that's what we have dictionaries for and that is the only sure way of ultimate success—not being balked at the start.

Careful consideration of the main object of the poster, a forceful appeal to other minds for action through an understanding of the effects of colors on the sensations and emotions, the power of suggestion, the truthfulness of beauty and the inspiration it affords, an individual expression bringing action by pleasant suggestion—all enter into the artistic creation of something more than a mere production of skill and lift the poster to the highest plane of art.

For skill and simplicity, let me call your atten-

tion to the forceful Red Cross poster which illustrates this article. It is engraved in coarse screen to give you an idea of the difference between the fine screen halftones for magazines and those for newspapers.

STUDENTS: START STUDYING ROTOGRAVURE SECTIONS

Eight newspapers, which have their gravure sections printed by the Art Gravure Corporation in New York, have organized as the Art Gravure Group. They include the *Baltimore American*, *Brooklyn Standard Union*, *Hartford Courant*, *Newark Sunday Call*, *New York Evening Post*, *Providence Journal*, *Syracuse Herald* and *Washington Post*.

The Art Gravure Group has established an office in New York City as a bureau of information on all matters pertaining to gravure advertising, located at 17 West Forty-second Street, and is in charge of Perry Arnold, recently with the Art Gravure Corporation. He was formerly general news manager of United Press Association and recently in the national department of the Street Railways Advertising Company.

Complete data as to all gravure sections will be kept on file including lists, circulations, rates, page sizes, possibilities of art work, samples, retouched photos, etc. This is similar to what is carried out in every newspaper office where roto-gravure (formerly called "photogravure") is used. Absolute instructions are sent by the papers and "special representatives" (men who solicit high-grade business from the big advertisers for their own groups of newspapers) to have drawings, etchings, photos, paintings, in short, anything but type-set matter, unless one is a regular Goudy at type-designing. So art students will do well to "get in on the ground floor" and start studying this line of work, and how they may adapt their special talents to it. There is no school as yet teaching it, but one Philadelphia school contemplates adding it to part of their mail course.

A recent number of *Judicious Advertising* contains the following comment on the unusual attractiveness and consequently unusual value of roto-gravure advertising and art, such as is done, for example, in the weekly edition of the *Beaver*, Pa., *Argus*, the oldest exclusively weekly (H. E. F. take note of our English) newspaper in America; a well-liked, conservative, dyed-in-the-wool Republican journal, not too conservative to keep pace with modern tendencies.

There can no longer be any doubt about the

position of the newspaper rotogravure sections in the realm of advertising. They have filled in the big gap which formerly lay between the magazines and the newspapers. The newspapers offered advertisers those surely desirable elements of intensive advertising in selected localities which is the only sensible kind for the manufacturer whose goods have not attained to national distribution. But the nature of newspapers was such that the printing processes did not allow of that elegant result which, with better printing, only the magazines were formerly able to offer and which was so desirable with certain types of advertising.

The rapid growth of rotogravure sections and of the amount and quality of the art and the advertising in them is eloquent proof of the manner in which those sections have come to fill an existing want and requirement.

The rotogravure sections just fill the bill, combining all advantages of intensive local effect with the quality-look which rotogravure can certainly give, perhaps even better than straight halftone printing.

WHY BOTHER ABOUT ART?

"Because a knowledge of Art can give you more pleasure than almost anything else. It can give you a vista—and a vision. It reveals hidden beauty. It is like the window in the workshop that lets in the sunshine and gives a beautiful outlook—it makes life more worth while. It makes common things more valuable. A flower pot is worth a few cents, a bowl of the same clay a few dollars—a vase exquisitely formed and finely glazed or decorated sometimes hundreds of dollars. The difference between a kitchen chair and a Chippendale chair is a matter not of materials," says the Seward Studio staff, of Wichita, "but Art. The cities of Europe are visited because they are beautiful—works of civic art."

The artistic home is the one every one would choose. The difference is a matter of choice—taste. If you want to know how, you must know about art. Art is one of the few things in the world that is permanent—the art of Greece is still the glory of that nation. Art is a factor in civilization. It is for all. It enriches life, both for the individual and for the nation.

An example is found in the fact that more art teachers are needed for the high schools of New York City. Over one hundred teachers of drawing are employed, and there are a number of vacancies. For information apply to the Board of Examiners, 500 Park Avenue, New York City.



PAINTING IN TEMPERA WATER COLOR STYLE
Ida Wells Stroud, New Jersey

An example of American art, color sketching. Courtesy of Sartorius Quarterly

AMERICAN ART

By DR. FRANK CRANE

Some time ago a Chicago artist living in Paris delivered an address in America in which he severely criticised the work of American painters.

He also blew very hard the old familiar note that there is no American school of art.

Likewise he emphasized that familiar statement upon which we were all brought up that France is the one country in which to learn art.

He referred rather contemptuously to American art in giving it the epithet of "mail order".

Furthermore he indulged in the well-worn platitude that in America there is no artistic atmosphere.

About ninety per cent. of this is bunk.

Art is not different from any other kind of human activity in that it follows the law of demand and supply. And in the case of art probably more than in any other instance demand means wealth. Art follows wealth.

You can see the proof of this in the fact that the best of artists are working for millionaires. They are building statues to set up in rich men's gardens and carving tombs for the deceased wives of pork packers.

Art follows money as trade follows the flag.

For this reason art is decaying in Europe. The reason being that Europe has no more money to pay for it. Europe is poor and her magnificent ones are having hard work to keep up their retinue of servants, buy gas for their automobiles, pay their gambling debts, and supply the other necessities of life. They are not using much painting and sculpture these times.

For this reason any artist in Paris, Rome, or Munich will howl to you as loud as any suckling dove about the terrible conditions.

And because America has the money and is building up a class of people that have superfluous wealth to spend upon their ideals, there is a greater market for the work of the artist's hand and brain in Toledo, Buffalo, and Kansas City than there is in Paris, Venice, and Buda-Pesth.

In our present state of civilization, or uncivilization, no way has yet been discovered to liberate the artist from the chains of wealth. Some day, possibly, when society shall have become sufficiently socialized, the artist may be free, endowed, and encouraged to create his ideals for the benefit of the whole people.

Politically, the world is democratic.

Economically, the world is still under the feudal system, and as long as this is so the artist as well as the ecclesiastic will prosper only as he attaches himself to a patron.

(Copyrighted 1922 by America's leading editorial writer, Dr. Frank Crane, and clipped from New York's high-grade evening paper, "The Globe and Commercial Advertiser".)

MATERIALS THE ARTIST USES

By HERBERT E. MARTINI

Now that the student is familiar with the general scheme for grinding pigments, Cennini enumerates the various colors used by the artist. His description covers the use of pigment from the artistic and technical viewpoint, special hints for choosing or cleaning the color, individual manipulation in grinding and the kind of binding medium best adapted for bringing out the tone of a color in all its richness.

In chapter 37 he describes blacks, of which there are several, the first being a soft black stone which is quite opaque. It is interesting in view of the method of procedure used in painting, to note here that he says "transparent colors are better than those which have much body." The old masters worked mostly with glazes which is diametrically opposed to our present day al prima method. They broke or modified a tone by lightly passing another color over it. This accounts for the great luminosity of their pictures for in our method one sees only the color incident to the surface of the pigment. In their method the light passed through the color, was reflected from the white ground and the color bearing light waves are therefore doubly intense.

To convince yourself of this, and to make my point clearer, try the following: take a square bottle of any colored, transparent liquid and hold it before you, your back turned toward the source of light. Observe the color. Now with your other hand hold a white paper behind the bottle. The color will now appear much stronger. You have here the surface light, plus the light rays charged with color, which, reflected from the white paper are thrown through the liquid and mix with the surface light intensifying the color sensation on the optic nerve.

"Another black is made of the young shoots of the vine, which are burnt, and when burnt thrown into water, quenched, and then ground like other black pigments. This color is black but transparent and is one of the most perfect pigments we use." Other fine blacks were made by charring almond shells or peach stones.

Another black is made in this manner: Take a lampful of linseed oil, fill the lamp with this oil, light the lamp, and put it under a clean baking-dish, so that the flame of the lamp shall be about the distance of two or three fingers from the dish, and the smoke which comes from the flame shall strike against the bottom of the dish; it will get covered thick with smoke. Collect the smoke together; wait a little; take the baking-dish, and sweep off the smoke which is the pigment into paper, or into some vessel; it does not require grinding, because it is already a very fine powder. Thus refill the lamp several times with the oil, put it back under the dish, and make in this manner as much as you require."

The blacks we use today correspond approximately to those of the fourteenth century. Black earth is no longer used, but we have in addition, blacks made by charring bone and ivory clippings.

We now come to a consideration of the red pigments. Chapter 38:

"There is a natural red pigment, which is called sinopia. The color is naturally transparent and drying. It bears grinding well, and the more it is ground, the finer it is. It is good for painting either on panels or walls, in fresco or in secco. These terms, "fresco" and "secco", shall be explained to you when I treat of painting on walls. And this is enough about the first kind of red."

A very similar red, that is, in the same category chemically, is that described in Chapter 42:

"There is a red color called amatisto. This is a natural color, and is produced from a very hard and solid stone. It is so solid that tools

and teeth are made of it to burnish gold on panels, which tools become of a color very dark and perfect and as polished as a diamond. The pure stone is of a maroon or purple color, and is crystallized like cinnabar. Break this stone in a bronze mortar, because if you were to break it upon the porphyry slab you might split it; and when you have broken it put a small quantity on the slab, and grind it well with clean water; and the more you grind it the better it will be, and the more perfect the color. This pigment is proper for walls and for working in fresco; and it makes a color such as cardinals wear, or a violet or lake color."

The first red described in Chapter 38, was an earth color or red ochre and the name probably comes from *Sinope*, the place of origin of the first red earths. It may be said here that native ferric oxides (natural earths) do not have the tendency to darken as much as artificially prepared oxides. Later MSS. apply the name *sinopia* to the red from the madder root. The other red "*Amatisto*" is haematite and is more like what we know today as Indian Red. We are not familiar today with any variety quite crimson enough to do for the red of the Cardinal's attire but it existed then. By calcining (roasting), shades of greater intensity can be made and probably Cennini's *Amatisto* went through some such process before use.

The next red pigment was red lead (minium) which our craftsman says, "Is only good for panel pictures, for on walls, on exposure to the air it suddenly becomes black and loses color." It is well to remember this because a great many colors use this as a base as for instance American Vermilion, which to obtain its scarlet shade has the fine orange color of the lead tetroxide modified by eosine, a most fugitive aniline. Hence it is a color to be avoided in the fine arts.

The two reds which I will next take from the list are dragon's blood and lake. The former I referred to in an earlier paper and just repeat for refreshing your memory that it is the resin of a tree. Its permanence? Cennini answers that more ably than I—"Let it alone, however, and be not too anxious for it; it is not of a nature to do you much credit."

The lake colors have also been referred to and described in previous articles. Let it suffice to be said that not much definite information is available on their exact nature. There probably cannot be a sufficient amount secured from some old painting for a chemical analysis without destroying the work, which may account for our lack of knowledge. On the other hand the

various MSS. do not detail its origin, but we feel reasonably sure that this type of color came from the kermes insect (a cochineal variety), also gum lac (analogous to the dragon's blood just mentioned) or from Brazil-wood. Chapter 44 is devoted to its description and we can see from it that even though Cennini was not familiar with its manufacture he knew its character based on the observations handed down from master to master which formed the atelier traditions. It is sad that we are not benefited by such advice today. Our instructors are there to teach us drawing and color of an object, but cannot impart anything practical about the materials used to reproduce these. I quote the important parts of Chapter 44:

"There is a red called lake, which is an artificially made pigment. There are many recipes for it; but I advise you to pay your money and take the color ready-made, out of regard to the skilled processes necessary; but be careful to distinguish the best, for there are many sorts of it. If the lake is made of the shreds of cloth, or stuffs, it is very beautiful to the eye; but beware of this, because it always retains some body by reason of the alum which it contains—is not durable, either tempered or not, and rapidly loses its color." (This does not mean that the cloth was used as a pigment but that the cloth bore the dye which was dissolved out in water and colored the white base pigment mixed with the water. You will remember a mention of this method before.) "Be careful to shun this kind; but procure the lake which is obtained from gum, and is dry and transparent, and granular, so that it almost appears to be earth; it has a blood-red color. This cannot be otherwise than good and perfect. Take this and grind it on the stone. Grind it with clean water; it is good on panels. It is also used on walls with tempera, but the open air is destructive to it."

I have left the chapter on cinnabar to complete the list of red pigments used. Chapter 40:

"There is a red color called cinnabar, and this color is made by a chemical process performed in an alembic, which I will leave alone, as it would take too much time to put in my explanation each method and recipe. If you wish to fatigue yourself with it, you will find plenty of recipes, especially collecting them among the monks. But I advise you, that you may not lose your time in the many variations in the methods, to get what you want at the apothecary's and pay for it; and I will teach you how to buy it and to distinguish good cinnabar. Always purchase the whole cinnabar, unbroken

and unground. The reason? Because it is often adulterated with minium (red lead) and with pounded brick-dust. Examine the whole lump of cinnabar, and at the top, where the veining is most extensive and finest, it is the best. Put this then upon the slab above mentioned, grinding it with clean water as much as you can; if you were to grind it every day for twenty years, it would be but the better and more perfect. This pigment requires various temperas, according to the situation in which it is to be used; but of this I shall hereafter speak, and shall give you proper directions in a more fitting place. But bear in mind that it is not its nature to be exposed to the open air; it is more lasting on panels than on walls, because by long exposure to the open air it becomes black when applied to walls."

Cinnabar is the red sulphide of mercury which we call vermilion. The Romans used the natural ore and in their writings referred to it as minium while the Greeks called it cinnabar from which we see that it is rather difficult to trace in the ancient writings what is meant if the interpretation were simply left to a translator. In most instances the artist as an aid to the translator can tell from its use if red lead or vermilion is meant. I pointed out that the Lucca MS. was the first to describe the artificial preparation of this pigment.

The sulphide of mercury exists in both black and red form; the first crystalline, the latter amorphous. The strong sunlight is able to reduce the red to the black which accounts for Cennini's warning that it be not applied to walls. The pigment sealed in a good tempera, an oil or varnish does not seem to change so readily as in either fresco or aquarelle.

This color was a very expensive one and hence the adulterations spoken of. It was a practice in the interest of economy to underpaint with red lead and finish with vermilion especially where large surfaces were to be covered.

In Chapter 39, Cennini mentions another color which is a mixture of sinopia and lime white where he says: "Will do you honor for painting faces, hands and naked figures on walls." There is no technical discussion needed here as the lime white will be taken up in detail as bianco sangiovani under the white pigments.

Through a grave error on the part of our staff, "someone had blundered", the very fine article by Mr. Martini written especially for this magazine, did not get into our January-February issue. It is, however, appearing on the pages of this, the February-March number. The series is worthy of the student's closest attention.



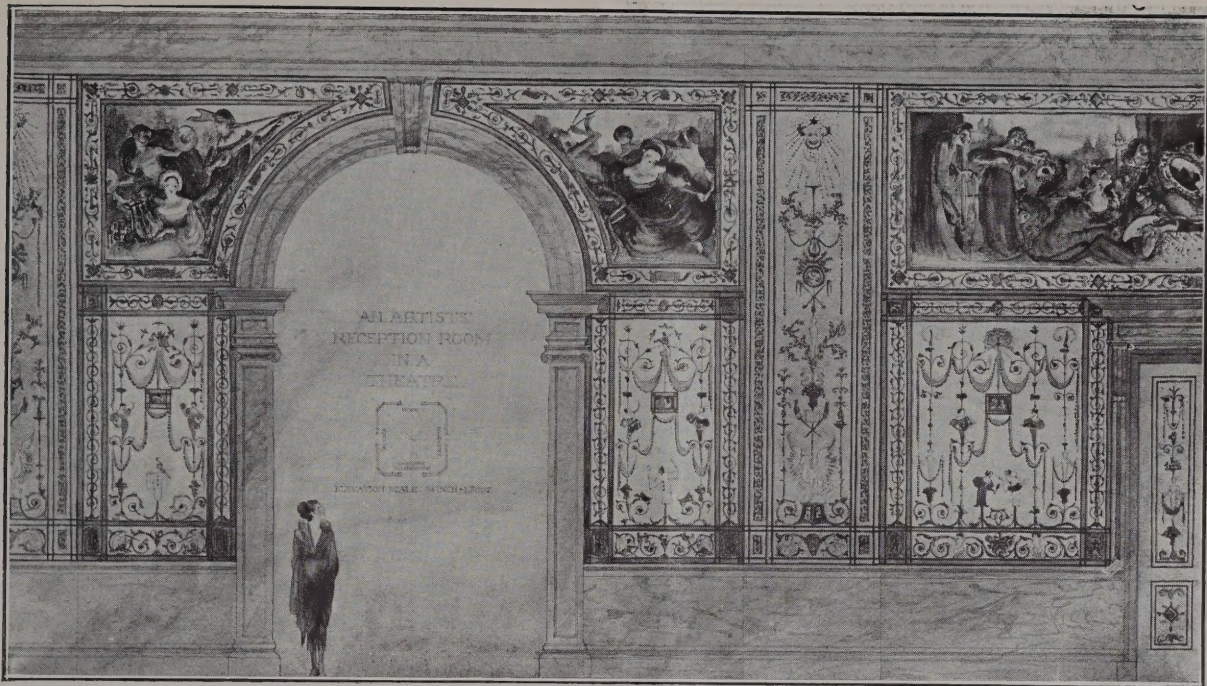
A MONUMENTAL TIME PIECE
2nd Medal By R. Parducci

BEAUX ARTS INSTITUTE OF DESIGN NOTES

Circulars and programs for the exercises in composition in any of the departments will be mailed on request. Write to 126 East 75th Street, New York.

DEPARTMENT OF SCULPTURE: Awards made at a February judgment.

Jurors—Lloyd Warren, Louis Ayres, L. M. Franklin, Elie Nadelman, Allan Clark, Edmond T. Quinn, Harry R. Ludeke, Edward McCartan, A. A. Weinman, Mario H. Fantoni.



AN ARTISTS' RECEPTION ROOM IN A THEATRE
By A. M. Kingsbury, School of Fine Arts and Crafts, Boston.

Exercises in Composition No. 5—Subject, "A Monumental Time-Piece." Twenty-seven models submitted. Second medal, L. Slobotkin, R. Parducci; first mention, H. Zitter; second mention, J. Ruhl, S. Reina, L. Worswick, T. Famiglietti, P. Viaggio.

Life Modeling Classes—Allan Clark's Class—Second medal, L. Slobotkin, A. Block; second mention, B. Piccirilli, C. W. Jones, T. Mellilo. Mr. Elie Nadelman's Class—Second medal, C. W. Jones; second mention, A. Block, E. A. Sargent. Edmond T. Quinn's Class—Second medal, L. Slobotkin; first mention, P. Herzel; second mention, C. Luini, L. P. Prescott. Harry R. Ludeke's Class in Classic Ornament—Second medal, S. Santore, H. Albrizio; first mention, M. Malanotte, C. M. Chambellan, C. Geraci; second mention, S. D'Angelo, I. Crissfulli.

Nature Study—Mario H. Fantoni's Class—Second mention, E. Schiffert, L. Colvin, C. M. Chambellan, S. Ferruggia.

DEPARTMENT OF MURAL PAINTING: Awards made at recent judgment.

Jurors—Lloyd Warren, Ernest Peixotto, Wm. Andrew Mackay, Arthur Crisp, Ivan Olinsky.

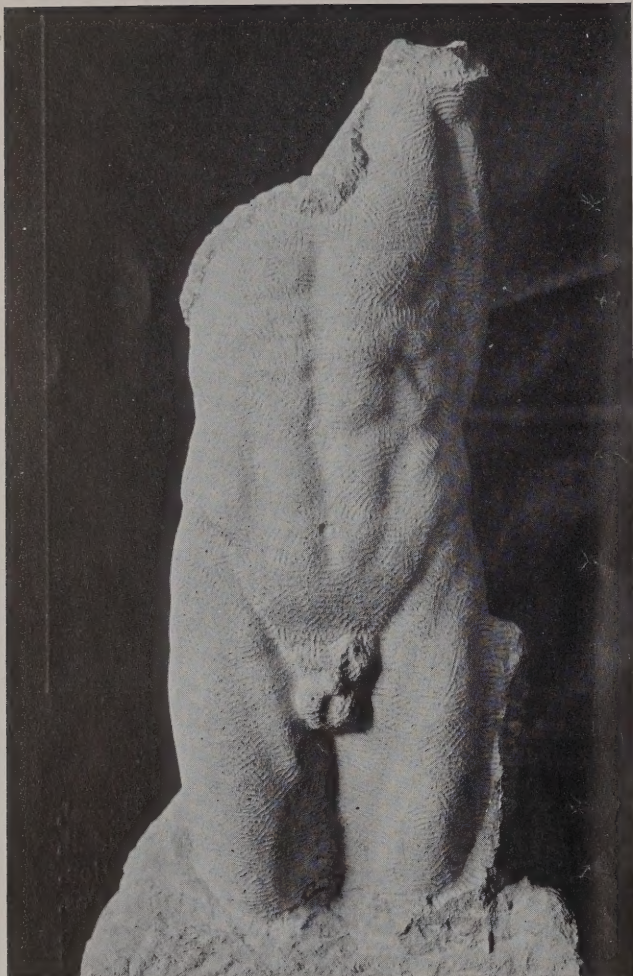
Monthly Composition Exercise—"An Artists' Reception Room in a Theatre." Nineteen sketches. Second medal, A. M. Kingsbury, School of Fine Arts and Crafts, Boston; Grace L.

Taggart, "Atelier", Denver, Colo.; A. Floegel, B. A. I. D. L. Thoron; first mention, B. Kendall, Yale School of Fine Arts; second mention, M. Mueller, Alfred J. Tulk, Frank P. Sylos, Yale School of Fine Arts; first mention, J. Glaser, Cooper Union; M. B. Starr, B. A. I. D.; second mention, E. Lange, Cooper Union; C. H. Wililams, B. A. I. D. F. Bayers.

OF INTEREST TO OUR READERS

Every bit of the advertising in this issue is most valuable and interesting. A careful reading will be pleasurable and profitable as well. Because of the near approach of the summer vacation season, it is appropriate to direct particular attention to the announcements of schools of art offering summer courses. Many readers who love this form of recreation combined with instruction, will be glad to know that our art teachers are soon opening their summer camps and schools.

The magazine may be delayed a little at times, but every reader and advertiser will get the full benefit of 12 issues yearly,—THE AMERICAN ART STUDENT being the only popular priced, 12-times-a-year art magazine in the world. Insist on your news dealer carrying it. The January



STUDY OF THE MALE TORSO
By a student of the Yale School of Fine Arts.
This copy carved in limestone

and February issues were the only ones combined since we resumed publication.

At this time it will be well to mention the value of a life subscription which costs but \$25 but is sent to your home every month as long as you live. Life subscribers are entitled to membership, without extra costs, in the Association of American Art Students, a body of cartoonists, illustrators, art critics, designers and art students banded together to push American art and decoration to the fore for the profit of themselves, their Association, their State and this nation. It also entitles them to the use of the employment department of the Association, and some classified advertising to help them sell work or secure a position, without additional costs. Directors of the Association are elected every two years from the membership.

The Association was originally the idea of Thomas Peter Garrett, one of the founders of this magazine.

"FIGURE CONSTRUCTION", A BOOK BY—

ALON BEMENT

Director of the Maryland Institute and formerly Assistant Professor of Fine Arts, Teachers' College, Columbia University. This is the eighth of a series of consecutive articles on figure sketching, written by "those who know" in order to help the student in his or her studies. See pages 4 and 21.

Somewhat similar in his contention to that of Howard Giles' and J. Hambidge, Prof. Bement contends that "it is easier to draw the figure in action than in the half action employed in life classes," or in the rigid figures in purely anatomical books. To which we might add that it is also far more beautiful.

The systems used by Thompson, Vanderpoel, Hambidge, Bridgman, Ellwood, Bement, and others, in their books of instruction, must, of necessity be different. Essentially they all aim to produce for the artist and student, a book at as low a price as can be done under the circumstances but at the same time not sacrificing any of the valuable "meat" of information, drawings and photographs which prove of value to the student. In this Alon Bement has succeeded.

Imagine a radical departure from the old grind of life classes and antique sketches on our American-made charcoal papers when we read Bement's statement that "Except when seen from the front, the action of the body may be expressed in nearly every instance by two lines—a convex and a concave curve." And that "The beginner should be instructed in drawing the figure as a whole before he studies the detached parts, because drawing the detached parts first has a tendency to establish in the mind these parts in a position that is difficult to combine with the other parts of the figure when in action."

He summarizes his introduction this way, adding that the time employed in making each stroke in a drawing should be limited, for great artists have been masters of technique, and technique presupposes skill, and skill, in turn, presupposes speed.

The book comprises 124 pages with illustrations in photographs (both figures and sculpture), sketches by the author, examples of students' work, drawings by Raphael, Del Sarto, Leonardo da Vinci, Turner, Michael Angelo and Francialigia, and "movie" action-studies of the figure. He has touched on, in his writings and those of Arthur Wesley Dow, Professor of Fine

Arts, Teachers' College of Columbia, the body as a whole, arms, hands, heads, legs, feet, action of the torso, and the lines of figure and action.

"What is life drawing," writes Mr. Dow in his introduction for the Bement book. "The average artist will answer this question by saying that it is a 'tool of the trade'. If he is bound by academic tradition he will admit that it is of first importance in art training. . . Accuracy in itself is not an art; to attempt to make it the aim by freehand methods is a waste of effort. . . Freehand drawing would progress further if we looked upon it as an expression rather than imitation. Students will draw better if they are led to appreciate fine rhythm, good spacing, and unity in masterpieces, of line, not only in drawings, but in architecture, sculpture, and pattern, and if they are encouraged to create these qualities by simple exercises with brush and pencil."

Bement says that "to draw the action of the body from the side, only two construction lines are necessary, one for the front of the body and the other for the back. The actual lines of the figure should be made with single strokes for each of the concave and convex curves. A new beginning should be made for each curve. The strokes should be made in the speediest manner, without going over any of the lines a second time, or making any corrections. Pause only long enough between strokes to decide the length and direction of the next stroke."

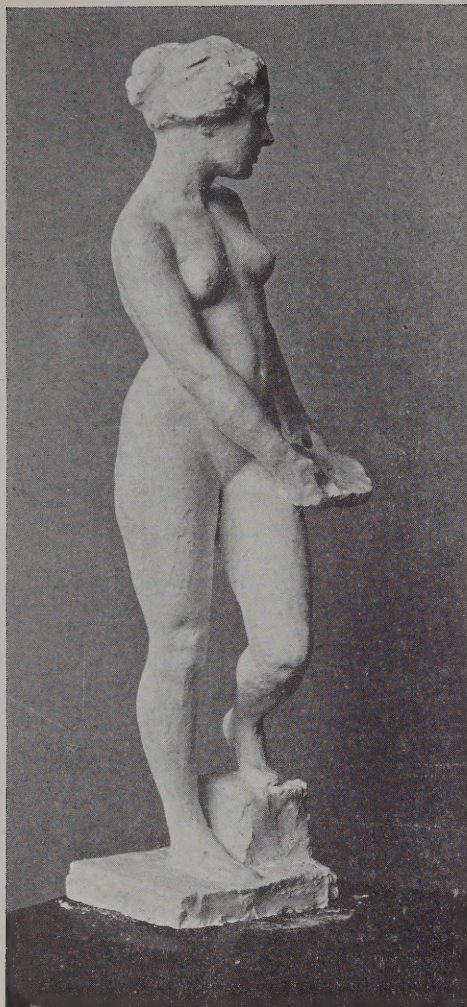


AN EXAMPLE OF ONE OF THE ILLUSTRATIONS IN BEMENT'S "FIGURE CONSTRUCTION"

Students will be able to see this by one glance at the photographic figure in the frontispiece. Another article on figure drawing will appear in our next number, the April issue.

"Do not hurry! As at the first days the clouds suffused with light creep over the edges of the hills, the young poplar poises itself like an upward arrow out of the ground—the birds warble with upturned bills to the sun."

—Edward Carpenter.



MODELLING FROM LIFE

By a student of the Yale School; Florence Smirnow.

ON WAR AND BONUSES

The Munsey newspapers, which never had any use for artists or cartoonists (as most progressive newspapers do), are attacking the soldiers' compensation act with their usual vigor. Thousands of art students, illustrators, photographers and sculptors did excellent work for Uncle Sam during the recent war and we can almost "hear" their minds wondering how near the front Mr. Munsey or his editorial writer got to the firing lines. If the country wanted to find money for another bloody carnage, Congress would locate it overnight; but to compensate those who put an end to such carnage,—well,—“Millions for carnage but not one cent for compensation.”

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2. Use: This design shall become the insignia of the Association for use on stationery, programs, bulletins, badges, etc.

3. Drawings should be made on 6 x 9-inch bristol; illustration in black and white. Each designer may submit as many designs as he desires.

4. Shape, Symbolism and Arrangement is left to the discrimination of the designer as outlined under 2 and 8.

5. Name of Designer and address should be lettered on back of each drawing.

6. Contest closes April 22, 1922, 6.30 P. M.

7. Send Drawings to L. R. Abbott, Secretary, Western Arts Association, Board of Education, Grand Rapids, Michigan.

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CRITICAL COMMENT ON ADVERTISING ART

Readers are urged to send in their own ideas and opinions on what is good and bad in newspaper and magazine art work. Initials will be published if desired.

F. H. H. says he's especially fond of the campaign being put out for the Wm. H. Rogers silverware,—it represents a high-priced product of art work and a neatness of layout in the color pages,—handled by Huber Hoge of N. Y. C.

Kelly-Springfield Tires.—Because, at last, one tire concern has found a new and clever illustrative theme. The pictures are unique, and their technique admirable. How refreshing it is to find an advertiser who believes in crisp brevity and who has the courage of a rugged conviction; an idea in advertising that fairly sparkles.

E. A. A.

Says a Nevada subscriber: “Whoever is hand-

ling the drawings and 'ad' layouts of the Bordens' canned milk is doing an excellent job of it; the double truck pages are well worth studying."

The booklet, "Chemical and Physical Properties of Weber Artist Colors" is enjoying a wide popularity. Many artists have written for the pamphlet which is interesting as well as instructive. It is distributed without charge, to those seriously interested in creating the beautiful in pictures, and all manner of decoration. It can be had by addressing the Chestnut St., Philadelphia, "parent house" of F. Weber Co. Inc.

E. A. A. also likes the Kellogg's advertising because the many campaigns, in illustration and text, give us Youth—fine, clean, clear-faced, effervescent Youth. The boy scout and the young girl graduate, the tang of sweet sixteen, in a series of advertisements that sets a new pace for this sort of thing. Much good must inevitably come from any advertising campaign that holds a mirror up to the young folks of this big country of ours.

CERAMIC DEPARTMENT

Edited by FRANZ N. NEUSCHAFER

Readers are invited to submit questions to this department,—problems which come up in their work in pottery or china painting.

Lack of space prohibits our saying much in this number, but if I reiterate what I formerly wrote, to the effect that the flood of European and Oriental China into this country recently, at fairly reasonable prices, is bringing china painting "into its own", the statement is still valuable.

Not long ago we came across some of the recent work done by one of the water color classes of the Pennsylvania Museum and School of Industrial Art,—just such work as might be taught in a resident or high grade correspondence school. But it contained the germ of ability, nearly all of those drawings proved it, of china painting. Not the "old school", and I do not say it disparagingly, but bright, fresh, new ideas and treatments. These cards were labelled "Plant Analysis", and showed, in the upper left-hand corner of the illustration board, a life size drawing of a flower. (The choice is arbitrary with the students there.) The thing had been picked to pieces, literally dismembered, and the forms drawn, and last, but not least, beautiful, full-colored conventionalizations which could be used for batik, tiles, stencils, book-plates, pottery, or china decoration.



AFTER DINNER COFFEE SET
Executed by Mrs. George C. Draeger

This study I unhesitatingly recommend to all art students. When knowledge is gained along these lines and the creative ability fostered, there is much more joy in doing this work. In writing on lustres for china painting I can hardly improve upon the paragraph of E. R. Ford, writing in *School Arts Magazine*, in which he says:

"With lustre work, the secret of good results is cleanliness, both in working and in firing. The lustres are bought in liquid form. There is a non-tipable wide-necked bottle which is the most satisfactory, as it is possible to keep the brush right in the bottle. Keep the bottles closed and do not use the cork of one for another. The colors are applied with a square shader, the larger the better, as it is possible to get a smooth background with hardly any padding when a large brush is used.

"It is good to have a few brushes for lustres only. They are best cleaned in alcohol, or possibly in lavender oil, but never in turpentine. A little turpentine when left on the brush turns the lustres a dark muddy color."

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ART SCHOOL NOTES

By OUR CORRESPONDENT

The registration at the Maryland Institute, Baltimore, for the year 1921-1922 is the largest in its history. Over 1100 students attend the classes at the Mt. Royal avenue building for fine and commercial art, and as many are earnest workers in the mechanical classes in the Market Place building. The director has given much attention to the exhibitional end of the Institute as he has to the educational, and the picture galleries have attracted crowds to the art work shown there. Recently Leon Kroll had 42 of his most celebrated paintings on view. An art critic of Baltimore recently wrote, "It was a one-man exhibition of distinction."

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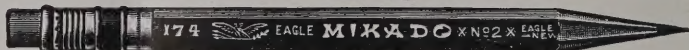
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OLIVE ANN ACORN

NOTICE OF CHANGE OF MAGAZINE SIZE

Beginning with the next issue (April), number 1, of Vol. V, the size of the magazine will be altered. A larger number of pages on the average will be issued, and the type size of page will be 5½ inches by 8¾ inches, instead of the 6¼ by 8½ inches now used. Advertisers will get a deeper quarter page advertisement, but are urged to send in new electrotypes with earliest possible speed, conforming to the new order of the day. Columns will be 2 5-8 inches wide. This is the March number; the January-February issue, the two issues previous, having been combined in one copy.

As we go to press the net paid circulation of the magazine stands at 8,390. Eighty-five hundred copies are printed of this issue. Watch for the special articles on etching, figure drawing, cartooning, ceramics, color manufacturing, etc., to appear in the next two numbers. Pittsburgh, Pa., advertising agencies have still a month in which to get in special copy for our big Pittsburgh number.

SATURDAY EVENING SKETCH CLASS

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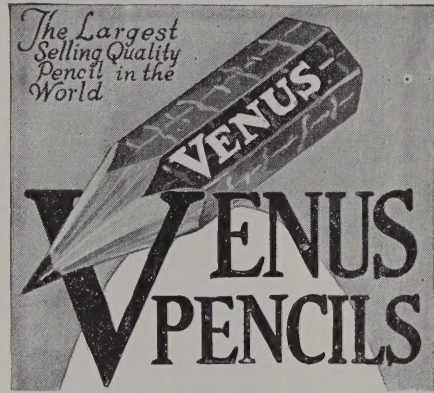
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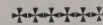
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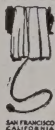
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MEDITATION AS AN AID TO GOOD DRAWING

By T. P. GARRETT

A very profitable half-hour can be spent by seating yourself before a small object and meditating upon it. No matter how trivial the object may be; a shell for instance. Try to see beauty in it. Do not hold in your mind any idea of what is beautiful or what beauty ought to be. Release from your thoughts any definition of beauty. Just gaze openly at the object and try to realize the facts of its existence, the space around it, its weight, its volume, its movement (every object has movement). Think of every unit of nature that is related to the object. It is best to meditate this way over a small trivial form, because if it be a living or human form the mind may be insulated by sentimentality. This habit of meditating upon inanimate forms was common among the old masters we are told, but there are few students now who know the value of it. This habit will cause the student to know nature better and help him to see nature in places where before he could see only inanity.

If you have a drawing that is very stubborn, place it upon the wall where you will pass often, hang under it a pencil or charcoal, whichever is needed, and you will find that in passing some time you will see exactly what is wrong. And when you have discovered what was wrong you will have broken, to a certain degree, a subtle habit of your mind.

It is this way in every branch of art; concentrated thought and research is the foundation of good drawing; when good drawing is an accomplished fact the greatest masterpieces born of inspiration are made possible.



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"The Turquoise"

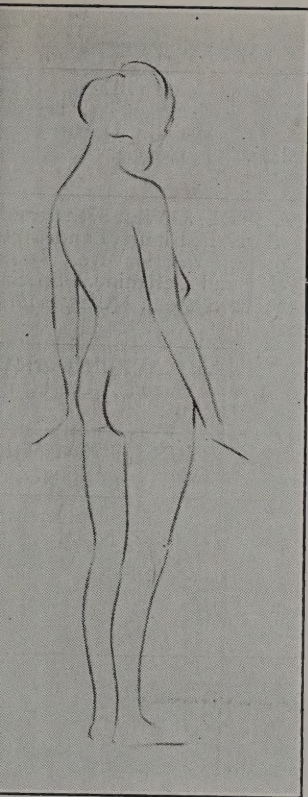
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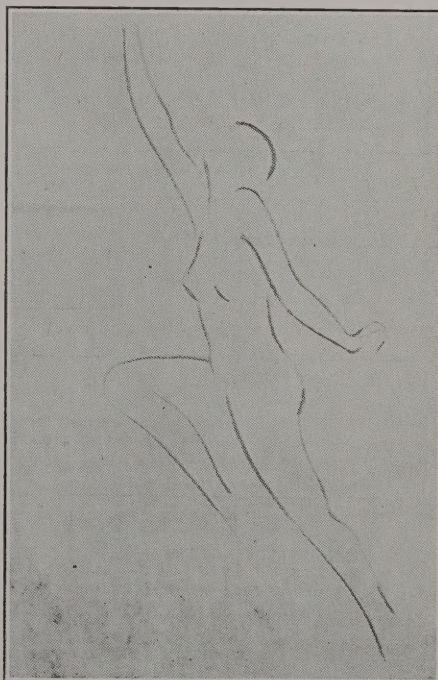
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